



ROSES—MRS. J. F. CAMP

FIRST *fire*. Paint roses with Ruby and Purple Black, high lights in principal roses, Peach Blossom. Leaves, model with Purple Black leaving lightest parts white. Tint background cream in lightest part, using Lavender Glaze and Purple Black in shadows.

Second fire. Strengthen roses with Ruby and Purple Black, wash over leaves with Verdigris. Deepen tinting where necessary.

Third fire. Same as second for roses. Retouch leaves with both Verdigris and Purple Black.

ing this design observe the gnarled limb in contrast to the smooth stems and study carefully the character of the leaves emphasized in their tips. Don't fail to notice that the apples are *not* round but have characteristics of their own. If these points are studied carefully before making a line, the drawing as well as the painting will prove much easier.

Paint the apples in red (Carnation), the leaves in New Green, the background in a mixture of Pearl Grey and Chinese Yellow, and the outlines in Black.

The first thing to be done after the design is drawn is to "set your palette" or in other words, prepare your paints ready for use. This may seem drudgery to some, but it is the chrysalis out of which good and bad emerge, let us hope always the good.

For the first painting the apples, branches and leaves should be laid in with flat color. So, for the first lesson, only two paints are necessary, Carnation and New Green.

Upon your ground glass slab pour a small amount of Carnation (a quarter of an after-dinner coffee spoonful is what you will probably need) but do not be stingy with your paint for what is not used can be covered (to keep away dust) and be used at some other time. With your palette knife mix this Carnation with the copaiba mixture using only enough oil to make the paint the consistency of thick cream. Mix well so that no grains are left. With your palette knife gather your paint together and put upon your covered palette (if you are the fortunate possessor of one), or in one corner of the ground glass slab, if that be your only palette. Clean the slab with turpentine where the carnation was mixed and mix the Green in the same way, using $\frac{1}{4}$ more Green than Red. After the green has been mixed and gathered together you are ready to paint. Wash the medium square shader in turpentine, wipe dry on a rag, keeping it in shape. Fill the brush with Carnation using a zigzag motion for this. Do not attempt to put too thick a wash of color, for a thick coat may chip off after firing. Try to cover the design smoothly and not in uneven lumps. A thin coat of paint is better than a thick one, for it can be strengthened after it is fired. Paint the apples with firm decisive strokes. Two sweeps of the brush should fill in each apple. A firm stroke will place the paint smoothly and leave no brush marks. Should brush marks appear, cross stroke lightly, but remember the less paint is worried the better the effect and the less liable it is to gather dust. Paint with the intention of having the first strokes smooth. It may be easier to fill in each apple paying no attention to the blossom end. After the apples are painted, with a pointed stick wrapped in cotton wipe out the blossom end, wash well your brush in turpentine. Fill in leaves, stems and branch in Green in same way that Red was applied. Make sure there is no paint where not wanted both on upper and under side of plate. The plate is now ready for the first firing. This should be a hard firing to secure a good glaze for the design.

SECOND LESSON.

Make sure the surface is smooth, if not so rub very lightly with a very fine quality of emery paper that has had the freshness rubbed off. Wash the plate with turpentine and it is now ready for the second painting. Very likely the carnation has become dimmer in the firing and needs to be retouched. In fact the apples should be painted a tone brighter than wanted, for the yellow used in the final firing will absorb some of the red. If the leaves

are not an even tint, now is the time to remedy this defect.

If any red or green mixture was left over use it now. Soften it with turpentine and mix with the palette knife until it is smooth, then place on side of palette as in first lesson. Of course, if none of the paint is left over from the first lesson or if it has not been covered and has gathered dust, fresh color must be mixed. After the apples and leaves are retouched you are ready for the outlines which are in black. I would advise having the red and green partly if not entirely dry before outlining in black, so that there will be no oily surface for the black to flow into and thus lose the decisive outline. So mix the black after the leaves and fruit have been retouched thus giving them time to dry.

Mix almost as much black as was mixed of the red in the first lesson. This should be mixed in the same way as the red and green was mixed, using always only enough oil to make the paint the consistency of thick cream. "Gather" the black after mixing and place on one side of palette. Wash the outlining brush in turpentine, wipe dry and fill well with the black. Outline design in a firm, even line but do not make it too heavy. Make sure the plate is clean and give it a medium firing.

THIRD LESSON.

The plate is now ready for the background which should cover the entire surface, design included, since the grayish-yellow will help to hold together the design.

Take out a much greater quantity of Yellow than you did of the green in the first lesson, possibly three times as much, using $\frac{1}{4}$ as much Pearl Grey as Yellow. Mix with the copaiba mixture until about the consistency of the former mixtures. Now add one or two drops of lavender oil to thin it, for, in tinting, the mixture should be much thinner than for brush work. Add a little more copaiba mixture so that the paint shows bubbles when mixed with the palette knife.

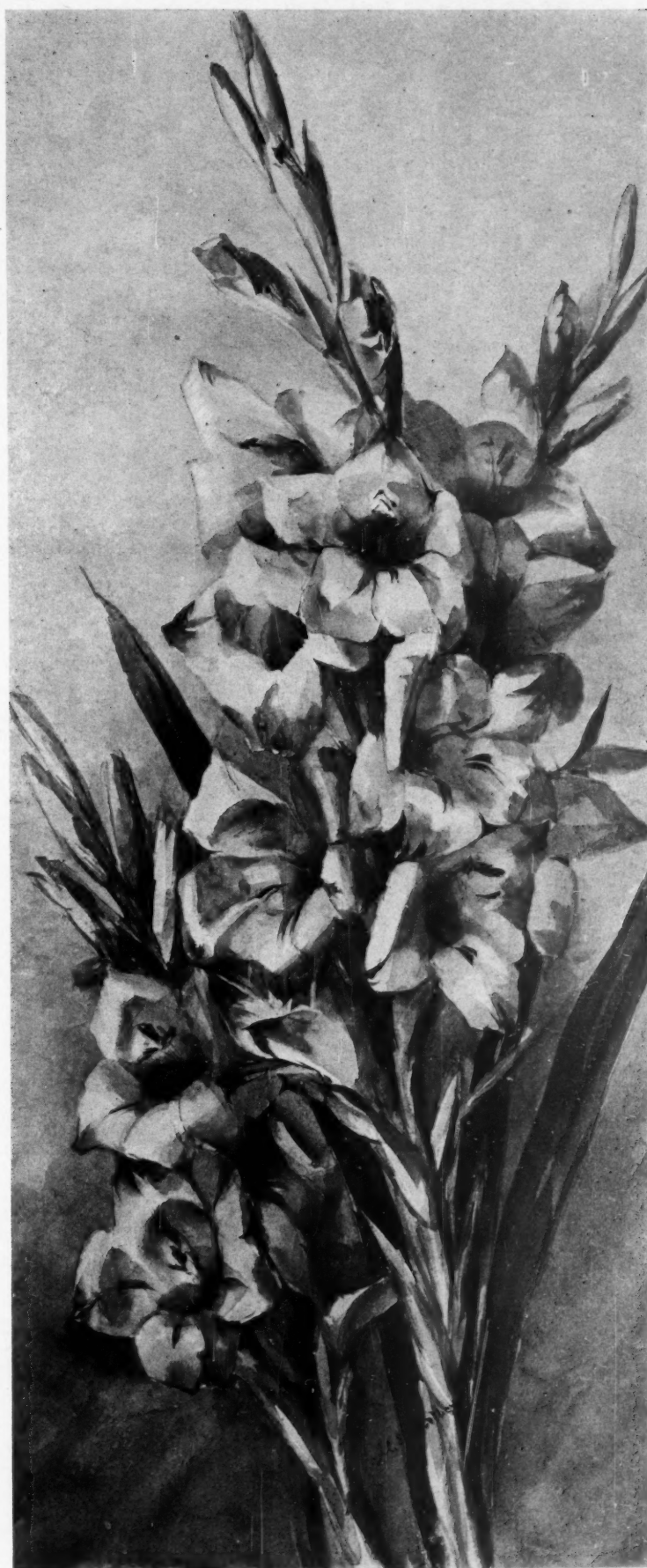
Before applying this to the plate make a test. Apply a little of the tint on the plate. With a piece of silk filled with cotton "dab" this sample. If it dries immediately it has not enough oil. If it forms in oily bubbles when dabbed it has too much oil. Either way may be remedied, the first by adding more lavender oil, the second either by letting it stand until the extra oil dries out, (ten or fifteen minutes) or by adding more paint. If the tint is just right a sticky noise is made with the dabber. This is always a welcome sound.

Erase your test and cover the plate with the tint using the large square shader. Dab with the silk dabber until the tint seems even. The dabber will, of course, take up some of the paint but continued dabbing will replace some of this. Do not dab in one spot but rapidly cover all the surface and then retrace your steps using the same dabber. Let stand a very few minutes, then, with a fresh silk dabber dab lightly until the surface seems dull and free from oil. It is now ready for the inevitable cleaning process and then for the final firing which should be rather light since the Pearl Grey acts as a fusing medium, so does not require a hard firing.

A FEW MORE LESSONS.

CONVENTIONAL BORDER DESIGNS.

The border designs of July, 1906, pages 57, 58 and 59 are all good for a beginner. They may be used on a cup and saucer if a plate is not desired. The first step is to divide the china into sections, just as for the apple plate.



CHRYSANTHEMUMS—MAUD E. HULBERT (Treatments page 226) GLADIOLI—MAUD E. HULBERT

These designs need not be sketched but may be drawn with the brush as suggested. A Delft blue cup and saucer painted in any of these designs will not prove too difficult. It will be found that the saucer must be divided into more sections than the cup. One or two more sections is the rule, so much depending on the flare of the cup. A band of paper the size of the rim of the cup may be folded the number of sections desired for the cup. Always remember that the sections should start at the handle. Do not make the mistake of making too many sections and in consequence making the designs too small. I would suggest the exact number of sections but since this is lesson number four, do a little thinking for yourself and thus feel that you are learning to walk, without the aid of crutches.

After dividing the cup and saucer in sections, mix a small amount of Delft Blue with the copaiba mixture just as the colors were mixed for the apple plate. With a medium pointed brush paint the design, being careful to make the bands true.

Bowl number two seems the easiest design, so attempt this first if you are content to go slowly but surely. After the design is painted wipe off the china all superfluous color and fire hard.

SECOND FIRING.

This time the china (I hope you have been brave enough to attempt a cup and saucer) should be tinted over the entire surface, mixing the Delft Blue with the copaiba mixture and lavender oil just as for tinting the plate.

The lighter tones of the border should be wiped out with the pointed sticks wrapped in cotton if three tones are desired.

The triangular dark spots may be strengthened after the tint is entirely dry but do not use the tinting mixture, since it is so thin it is prone to run. Mix a small portion of Delft for this, using as little oil as possible.

The china is now ready for the kiln and should have a hard firing since blue does not fuse at a low temperature. Two firings are all that is necessary unless a deeper tone is desired, when the china may be treated as for the second firing and fired again.

Should your ambition carry you into more elaborate fields of conventional design, painting, without first drawing the design, may prove too great a problem. For larger conventional designs the oat meal set and tea caddy of Emily F. Peacock in the October KERAMIC STUDIO of 1902 are good designs for a beginner. These designs may be carried out in Delft Blue as were the former ones, but I would advise transferring them instead of the free hand drawing. Either paint them as the illustrations suggest or else paint the white design in color and leave the rest of the china white or else tint it a lighter tone than the design, not forgetting to paint in the bands, using a pointed brush for this work. For either scheme transferring seems necessary.

Place a piece of transfer paper upon the design and draw one section. Upon the reverse side of this, with a small piece of cotton, rub some pencil powder, previously prepared by pulverizing some lead from a pencil. Rub turpentine or alcohol over the china and divide it into the requisite number of sections as in former lessons. Transfer the design by placing the transfer paper on the china, powder side next to the china and using either a pencil or some blunt point for marking the design, the powder acting as impression paper. A more expeditious way is

to prepare a perforated pattern on transfer paper or tin foil. The pattern is prepared in this manner. Upon the transfer paper or tin foil draw carefully one section of the design. Now with a needle, prick the design using a pillow as a surface upon which to work. Put the pinholes rather close together so that the design is followed very distinctly. After washing the china either with turpentine or alcohol (to hold the transfer), divide into sections and place the perforated designs over one section. Prepare some powdered lead pencil dust, make sure that it is dust and not grains. Now with a piece of cotton transfer some of the pencil dust on to the design and brush over the paper, making sure that the pin pricks are all filled with pencil dust. Continue in the same way in each section, using the same perforated design. It may take longer to prepare the design in this way but it is much more speedy in transferring than the former method. After the design has been transferred, proceed to paint the bands with some blue, Delft, Old Blue or Deep Blue, using in addition $\frac{1}{2}$ enamel (Dresden enamel), add a drop or two of lavender oil to help the enamel to flow from the brush. A simple way would be to outline the design, using black or blue for this, then fire a medium firing. With Delft or some other blue paint in the design leaving the rest of the china white, or else in addition, after firing the second time, tint the china all over in the same blue that was used before.

After these lessons I feel sure you will attempt something by yourself if you have not already done so. Whatever it is don't attempt anything too elaborate. Choose simple designs but don't be afraid to work by yourself and be independent enough to not always want your teacher by your side to direct your every brush stroke. On the other hand don't think that a few lessons are all that you will need, but strive to have your teacher give you good wholesome criticisms on all your work. Remember that china painting requires time, patience, thought, a little talent and a great power of concentration.

AFTER THOUGHTS.

Always wash your brushes in turpentine after using them and keep them in shape. A square shader should be wiped flat and a pointed brush rolled into a point.

A silk dabber may be cleaned by moistening in turpentine, then soaking in soap suds for half an hour, then the paint may be easily washed out. Dry on a mirror, smoothing out all wrinkles, and the surface is pleasanter to work with than if it is ironed smooth.

If you are not satisfied with your work erase and try again. He who is not afraid to erase is learning. After your work is fired it is there to stay with all its glaring faults.

Always wash your brush in turpentine before using another color and thus avoid muddy effects.



AZALEA (page 219)

Edith Alma Ross

THIS can be used as the Japanese decorate, the one spray with just a suggestion of another peeping out from the base or top on the opposite side of the vase; or it can be used as a repeat. A good color scheme could be, ground, deep pearl grey; leaves, two shades of olive green; stems, medium brown. Azaleas, a delicate rose with deeper markings, and stamens and outlines of flowers in green, or a creamy pink, almost buff, could be used, making the background a deeper greyed yellow brown.



WHITE CLEMATIS—IDA M. FERRIS

LEAVE white china for a few of prominent flowers with light shading of Albert Yellow and Brown Green, and in cooler tones Dark Green. For back-ground use Turquoise Blue and Copenhagen Blue with a little Purple and Dark Green in deeper places and Ivory Yellow

in lightest ones. Use gray tones made of these colors to blend shadow flowers and back-ground together. Centers of flowers are Light Green.

Leaves, Moss Green, Brown Green and Dark Green with back-ground colors dusted to blend and soften.

CHRYSANTHEMUMS (page 223)

Maud E. Hulbert

IF I were to paint the chrysanthemums in monochrome on a tall slender vase, I should use Copenhagen Blue, and bend the design so that it would bend about the vase, painting them for the first firing so as to give the light and shade as nearly as possible, and with a much stronger ground at the bottom than the study suggests.

In the second firing I should strengthen both the flowers and the ground, and put in the washes that make some of the flowers look a little back of the others.

In the third firing the vase might be tinted with the color stronger at the bottom and quite light at the top, and most of the flowers and some of the leaves wiped out, being careful not to have any hard edges (avoiding hardness everywhere). I should glaze it for the last fire with an even light tint of Copenhagen Grey.

A good color scheme would be very delicate yellow flowers, and the leaves a bluish green, with a grey ground deepening into a dull blue near the flowers. For the flowers use Lemon Yellow, Warm Grey, a little Yellow Ochre, and in some of the lower flowers a little Orange Yellow. For the leaves, Deep Blue Green, Moss Green, Yellow Green and Brown Green. For the ground, Copenhagen Grey and Old Blue.

GLADIOLI (page 223)

Maud E. Hulbert

THE center stalk of flowers should be a delicate yellowish pink with a red marking, use Deep Red Brown (or Pompadour), Warm Grey, Silver Yellow (or Lemon) with a little Ochre and Brown Green in the center to give the deep look, and Yellow in the stamens.

In the flowers to the right in the background, use more Warm Grey and Ochre and less Deep Red Brown.

In the lower flowers at the left use some Blood Red and Violet of Iron with the other colors. And for the leaves, which are a bluish green, use Shading Green, Yellow and Moss Green, Brown Green and Deep Blue Green.

In the ground, Brown Green, Deep Blue Green and Ivory Glaze, or to obtain a deeper and richer effect, use Blood Red, Violet of Iron and Ivory Glaze.

A flat dull gold band, partially covered with a design done either in Outlining Black or Violet of Iron, with a

pen, might be introduced on some pieces of china with good effect.

CRAB APPLES (page 232)

Sarah Reid McLaughlin

FOR apples use Lemon Yellow, Albert Yellow, Yellow Red, Carnation, Pompadour Red, blending the yellows or reds into soft yellow greens with Copenhagen Blue for greyish blue.

Keep high lights clear and brilliant, the reflected lights softer in tone.

Leaves, Apple Green, Yellow Green, Moss Green for lighter ones, Brown Green and Shading Green for darker ones. For shadowy leaves use Violet of Iron or a color which will be harmonious with background. For stems use Copenhagen Blue for blue grey lights, strengthened in second firing with Auburn Brown. Use Yellow Brown for pips, strengthened in second firing with Auburn Brown. Background, Copenhagen Blue, Violet of Iron to Warm Grey, Yellow Red to Blood Red. For second and third firing deepen above colors adding detail.

STUDIO NOTE

Miss Mariam L. Candler of Detroit, Mich., has moved her studio to the Fine Arts Building 30 Adams Ave., West. She held in December in her new studio an exhibition which was very successful, her work in porcelain decoration as well as oil and water color attracting much attention.

STUDIES OF SQUIRRELS

The page of squirrel designs is from the "Vorbilder". The other border is an adaptation by Mrs. K. Soderberg. These designs are appropriate for nut bowls.

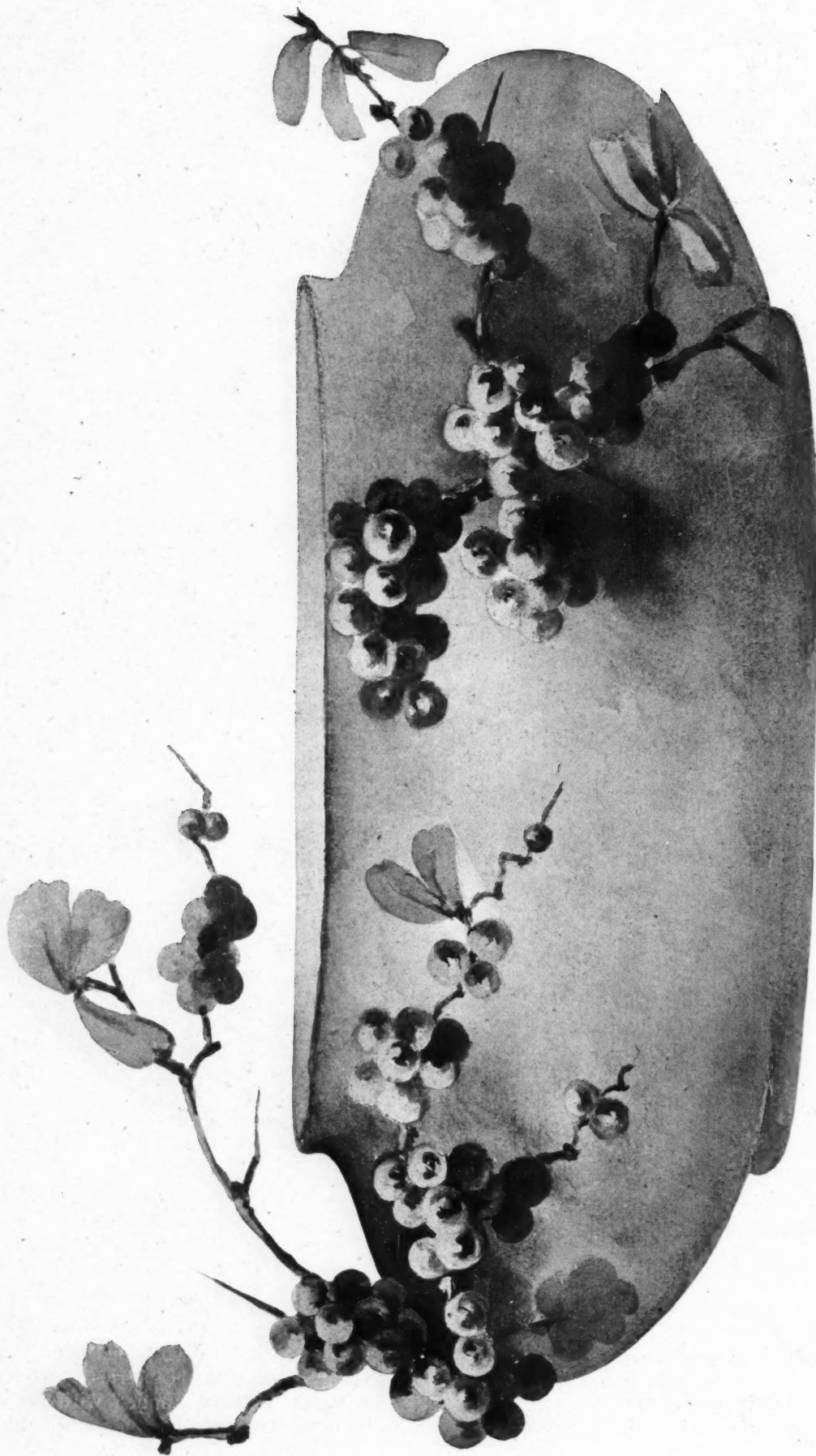
Suggestions for color schemes are as follows: Round Panel, ground, dark olive (Green No. 7. and Olive Green). Squirrels, white underneath shaded with Pearl Grey and Yellow Brown backs and tails, Yellow Brown shading to Meissen with a little Grey on high lights. For the borders the squirrels may be black with white and Meissen Brown trimmings or they may be a reddish brown (Meissen) with white and yellow (Yellow Ochre) trimmings. Ground dark olive; leaves, light olive; nut sheaths still lighter olive; stems and nuts in Meissen Brown.



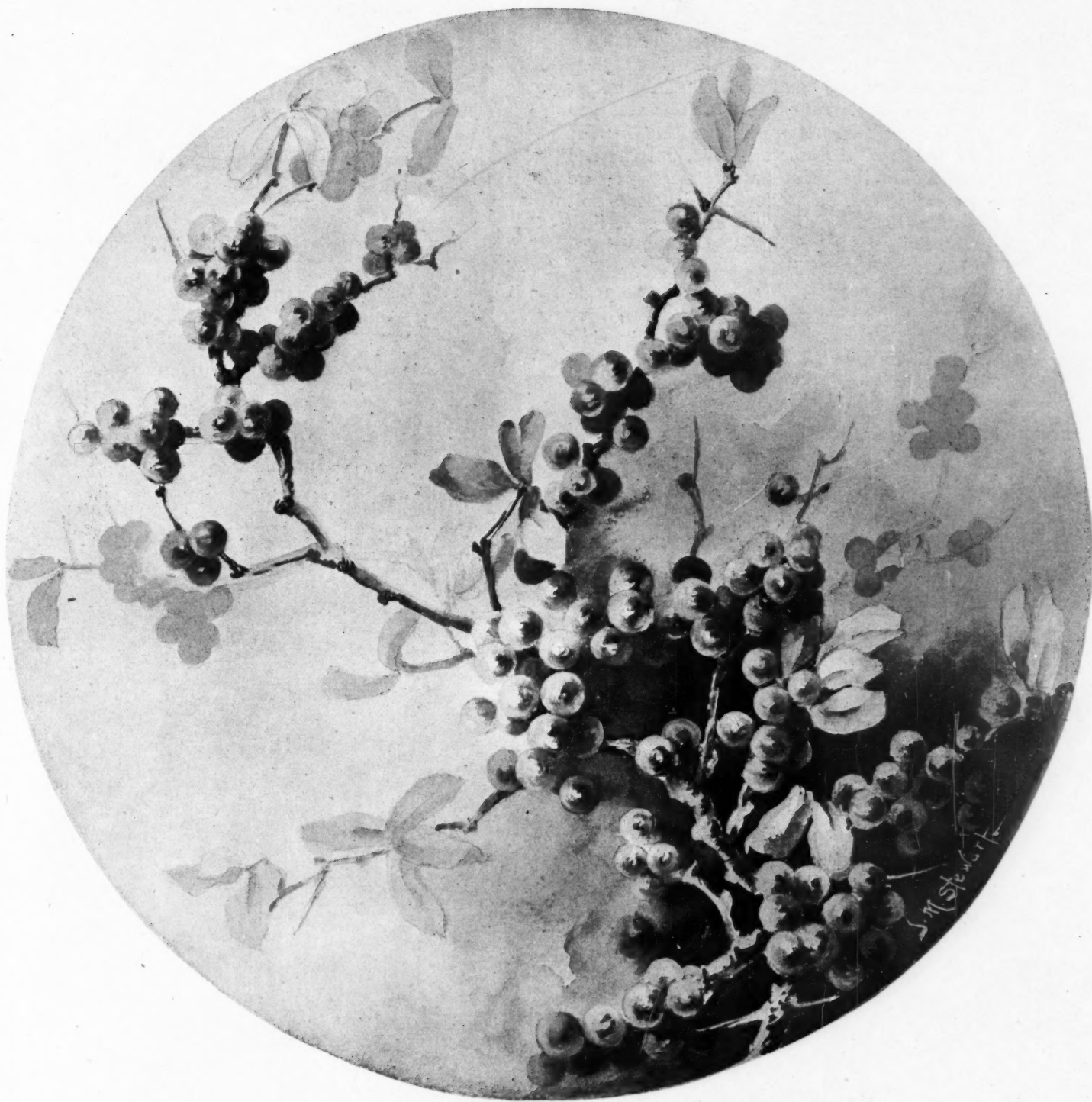
SQUIRRELS—ADAPTED FROM THE VORBILDER BY MRS. K. SODERBERG



SQUIRRELS BY PROF. G. STURM—FROM DEKORATIVE VORBILDER



YUPON BERRIES—JEANNE M. STEWART



YUPON BERRIES—JEANNE M. STEWART

THESE bright little Southern berries are very effective with a grey background, rather dark in tone.

Careful attention should be given to light and shade on the cluster, very little detail being given in the shadows while the berries in light are brought out clearly and distinctly. Dresden Yellow, Red and Pompadour Red No. 23 in equal parts may be used for the brightest reds, Pompadour Red No. 23 alone for medium, and Stewart's Pom-

peian Red to which has been added one-third Ruby Purple for the darkest tones in the berries. After the first firing the background may be applied with Stewart's Grey to which a little Ivory Yellow is added for the lightest tints.

Above the berries in the center of the cover throw in a light tone of Lemon Yellow. To obtain depth and glaze in background dust on color in the last painting.

JACQUEMINOT ROSES (Supplement)

F. B. Aulich

AFTER drawing in the design, which is suitable to almost any shape of vases, tiles, etc., paint in the roses first with Aulich's Pompadour and Superior Black, using the Pompadour for first wash and finish with Black.

This should be done carefully and modeled nicely, taking out the high lights with the paint brush. The softer you can do this first painting, the better the result. Then let it stand until almost dry. To ascertain this, put the end of your finger softly on the paint and if sticky prepare some powder Crimson Purple on a tile and with some soft cotton batting apply this paint all over the roses. Where you left your paint light the color will adhere only slightly, while on the thicker parts it will be quite heavy. You will be astonished at the result. Of course it needs practice to do this properly. After this you can wash in the background, beginning with Dark Blue, Blue Violet and Black Green and Albert's Yellow and Yellow Brown for the foreground, finishing off with Van Dyke Brown; modeling leaves etc., with the larger brush and finishing off with a pointed one.

For the second fire give the whole a general wash in the same tones, adding a little Rose to the greens and blues. Put a wash of American Beauty over the entire Roses, Turquoise Blue for lighter and more distant parts, and shade with Crimson Purple. Do not apply the color too thick as it would blister or oxidize.

The study can be used as a picture, but a dark mat should be used to bring out the colors.

TREATMENT IN WATER COLOR

Wash in the background first with Cobalt Blue Rose Madder, Payne's Grey, Indian Yellow, Ochre and Van Dyke Brown for the foreground.

For the roses use Carmine, Burnt Carmine and Cobalt Blue and Neutral Tint mixed in for the dark parts; a slight wash of Safflower Red on the reflected lights will add brilliancy to the Rose, but use this color very sparingly.



SCOTCH ROSES

"Virginia"*

OUTLINE with Brown Green and Grey for Flesh and dry thoroughly. Paint in leaves with Brown Green, Moss Green and Grey for Flesh; stems and centers of flowers with Deep Red Brown. Second Fire. Tint all over with Brown Green, Pearl Grey and Grey for Flesh equal parts. Wipe out flowers and tint them with light coat of Albert's Yellow (Dresden). When dry enough dust all over with Pearl Grey. Third Fire. Tint all over with Deep Blue Green. Wipe out flowers and re-touch if necessary, with Albert's Yellow or Ivory. After setting aside for twelve hours dust Pearl Grey over all or outline with black and fire. Make background with Meissen Brown and one-third Grey for Flesh; Flowers, Albert's Yellow and one-fifth Pearl Grey; Leaves, Moss Green and one-third Grey for Flesh. Centers and stems, Yellow Red. Dust all over with Pearl Grey. In next fire strengthen all colors to gain a warm, rich, yet soft color over all.

*The name of the designer of this study has been lost. The study sent in competition was marked "Virginia."



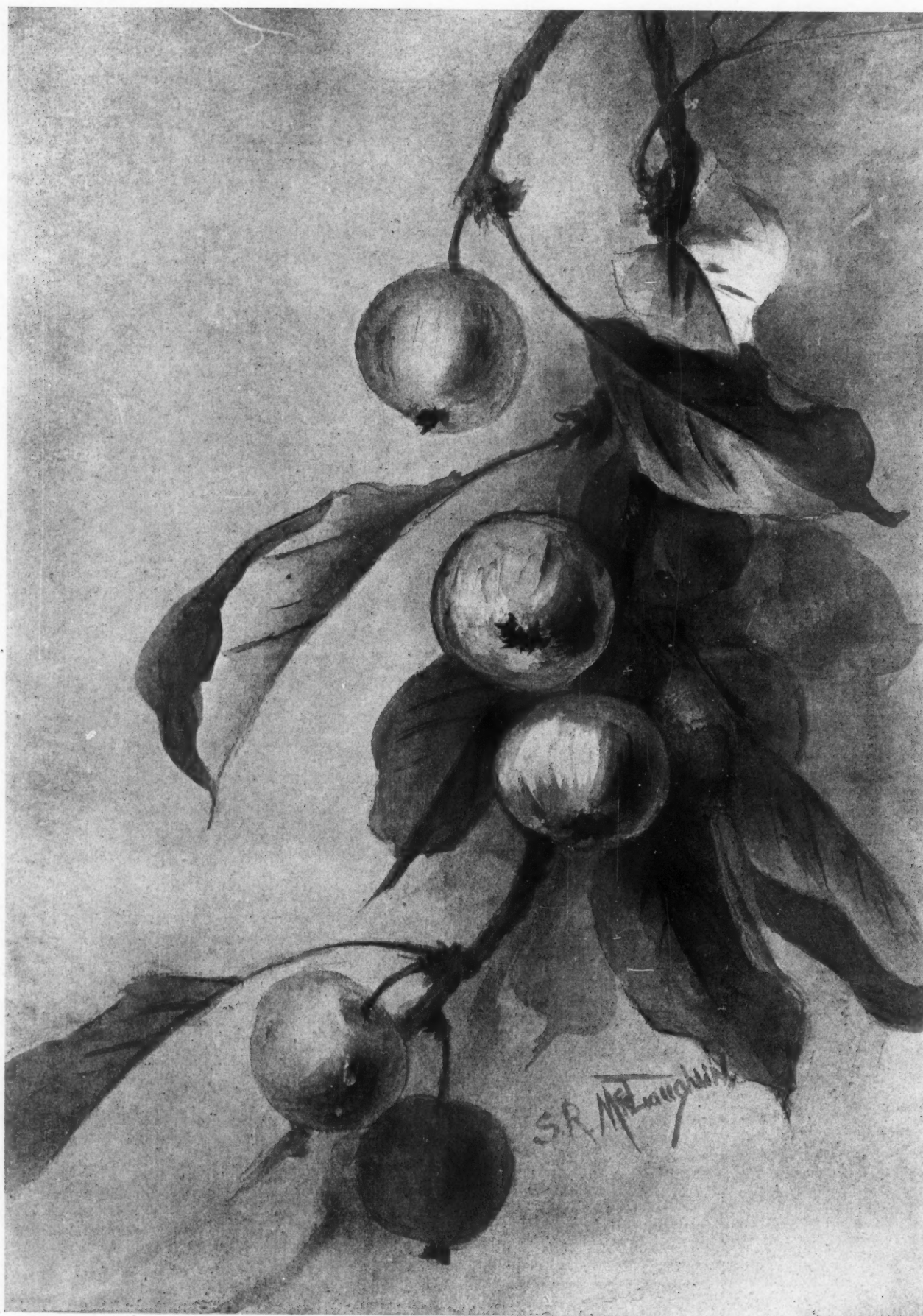
JACQUEMINOT ROSES—F. B. AULICH

FEBRUARY, 1907
SUPPLEMENT TO
KERAMIC STUDIO

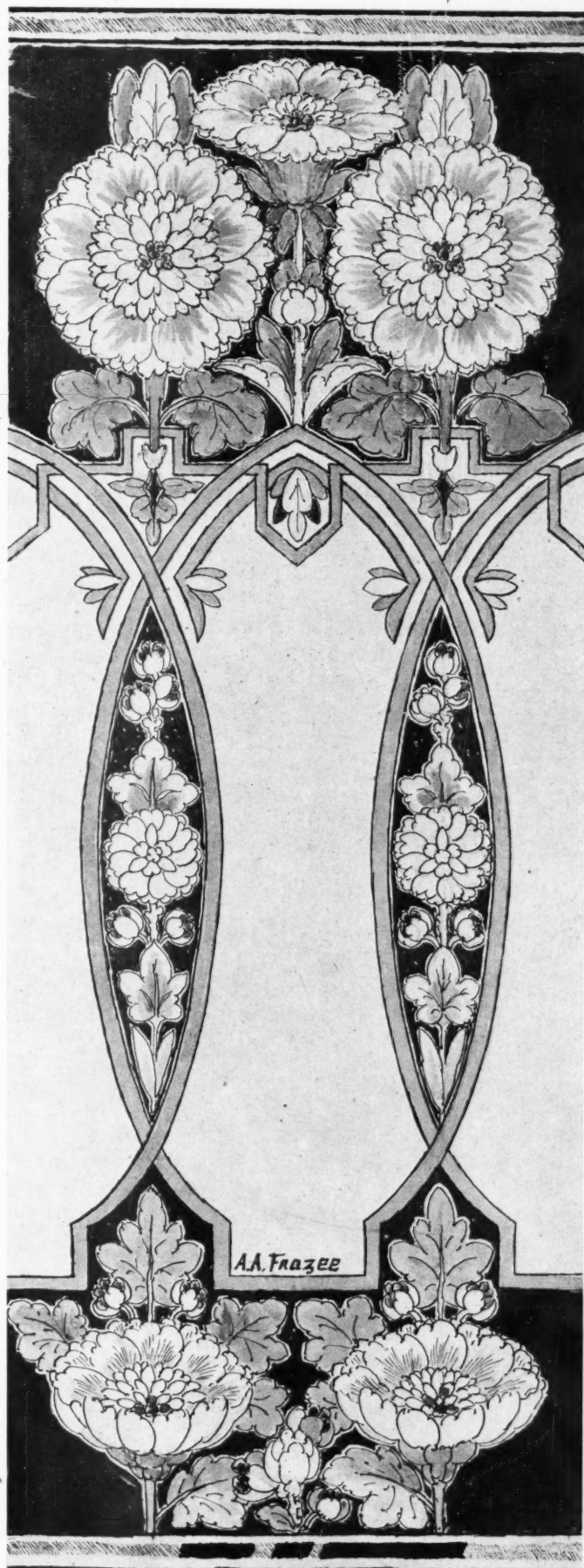
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SCOTCH ROSES—"VIRGINIA"



CRAB APPLES—SARAH REID McLAUGHLIN



ASTER DESIGN FOR VASE

A. A. Frazee

THIS study is for a twelve inch vase. For the scheme of color here given it is better to use a gold outline. The plain panels to be soft cream. All narrow bands

(intertwining) to be a medium shade of dull brown. The leaves of course to be two shades of green, using any greens convenient but do not mix them too hot in color. The very dark background to the bands and small panels, a dark dull blue, using Dark Blue, a little Purple and Black. The outer petals of the flowers to be painted in soft Japanese red, shaded toward the center, using Capucine Red with a little Yellow Ochre. Outline very carefully done in gold. Remember a *good* outline makes the flower. Centers of flowers can be cream enamel with the center of this gold. For cream enamel use two parts Relief and one part Hard White enamel, tinting it with Mixing Yellow. Buds may be a dull blue, or soft red or cream enamel.



EVE—DECORATIVE PLAQUE

D. M. Campana

HIGH part of plaque in olive green with fruit in light blue. Lower part, dark grey with flower in pearl grey. Outlining in darkest green. Figure covered with bluish grey, nearly white. Background pearl grey. Decorative motive is the curve of the tree, and the snake. The leaning light figure in the center conveys also a rounding impression, well adapted to plaque decoration.

ANSWERS TO CORRESPONDENTS

Mrs. J. H. E.—If in putting lustre on a piece of china in which the design is already painted, the lustre should be washed over a portion of the painting, no particular harm would be done if the painting were quite dry except that the paint would necessarily be affected by the color of the lustre, also the glaze might not be quite as brilliant. As a matter of fact some decorators paint little flowers right over the dry lustre without ill effects except the change in color. However it is a dangerous practice, for if the color or lustre should be too wet a nasty mess would be made which could not be remedied except by taking off everything and starting fresh.

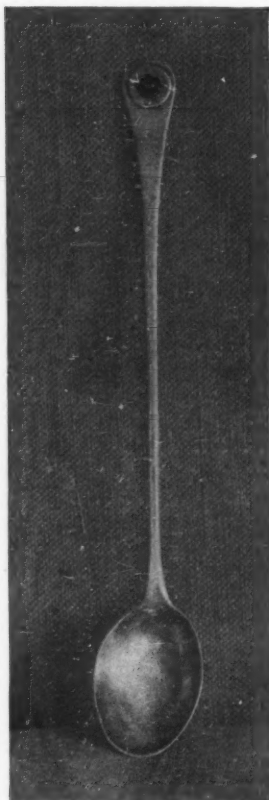
A. R.—In the public schools, drawing is taught by the teacher, putting on the blackboard an outline of some object or animal which the children copy. The blocks are a little difficult for young children as they are apt to wish to draw all four sides at once because they know they are there. There is a set of six elementary text books of art for children, published by Prang & Co., University Place, New York., which are exceptionally good, teaching color as well as black and white. If the child wishes to draw encourage him to make memory sketches. That seems the best beginning. My boy of six draws more or less every day, starting with a house with door, window, chimney, etc., he adds something new almost every time, showing that he is stocking his memory. He has a child's "painting book" which he colors. For a few days he traced the outlines of animals, figures, etc., through tracing paper, then he began to draw the outlines to see how well he could do without tracing. If a child takes naturally to it you can trust him to show you when he is ready to go a step further; if he has no particular taste for it, it would be better to follow a course such as the Prang Books. The first step in designing is the repetition of some simple unit between two horizontal lines, making a

(CONTINUED ON PAGE 238)

THE CRAFTS

Under the management of Miss Emily Peacock, 232 East 27th Street, New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



Hammered silver ladle, sardonyx in the handle—Gustave Rogers.



OVERGLAZE AND POTTERY.

Plate, Newcomb College Pottery. Bowl, boat design, Miss Mason. Bowl, conventional design, Miss Mason. Stein, M. C. Armstrong. Bouillon, Martha Beach. Tea jar, Johanna Hibler.

THE EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN

Mrs. A. M. Froehlich

ON December third, the National Society of Craftsmen opened its rooms with an interesting exhibition of artistic crafts work. The new quarters of the Craftsmen are at 119 East 19th St., and the society plans to maintain there a permanent salesroom for the purpose of displaying work done by craftsmen from all parts of the country. The attractive, well-lighted, gray-toned rooms are admirably adapted to exhibition purposes.

The Craftsmen have organized in order to further the interests of all the crafts, and to encourage both professional and amateur workers. This, their initial undertaking, has more than fulfilled their expectations, both in regard to the quality of work received and the extent of territory represented. The exhibition as a whole, surpasses previous



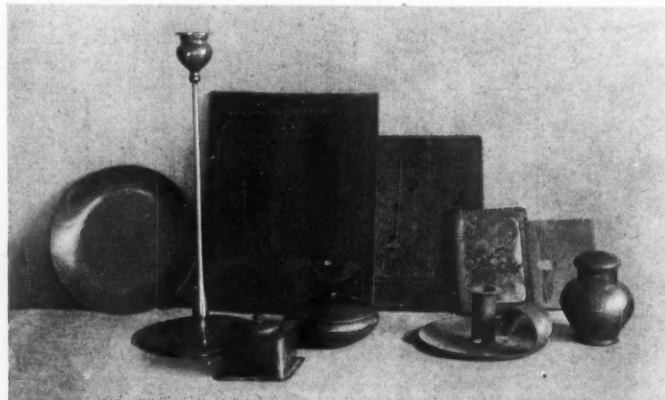
PORCELAIN BOWL—MRS. A. ALSOP-ROBINEAU

Dragon fly design and dragon fly knobs in green and brown glazes. Touches of dark blue in background of design.



POTTERY.

Tall green vase, Misses Penman & Hardenburg. Low vase with handles, Henrietta Jones. Blue grey vase, medium size, Mary S. F. Darrence. Low flat vase, Henrietta Jones. Large open mouth vase, three parted design, Jane Hongland. Vase, smaller at top, fine violet red color, Van Briggie Pottery. Medium size vase, Grueby Pottery. Low vase to right, Charles Volkmar.



LEATHER AND COPPER.

Card case with winged lobe design in greens, Clara Rice. Card case, conventional leaf design in green and bright gold, Carrie Collin. Small portfolio, Mrs. Busck. Large portfolio, maple leaf and seed design, Mabel Rodebaugh. Ink stand, copper, H. Cleveland. Brass powder box, C. Ogden. Covered copper vase, Caroline Ogden. Candlesticks, Jarvie Shop.



JEWELRY.

Pendants, Ethel Walbridge. Stick pin, E. N. de Neergard. Stick pin, J. B. Thresher. Ring, garnet, Fred. Gardiner. Jade ring, Louise Williams. Amethyst pendant, Elizabeth Copeland. Brooch, Emily F. Peacock.

displays of like nature in New York, and its promoters expressed large hopes for future progress.

To avoid all undue advantage of place and arrangement, the usual custom of grouping all articles sent in by a single contributor was set aside. The experiment proved unfortunate, and it rendered impossible a fair judgment of any one's work as a whole.

THE POTTERY EXHIBIT.

In the pottery exhibit was representative work from leading potters as well as from promising amateurs. The



Pottery tea set, Edith Lyon. Plate, Martha Beach.

Van Briggles contributions showed the usual individuality of form and color. Especially good were a few pieces in tones of gray violet. Grueby sent a typical collection of vases, and some excellent decorative tiles, which were commendable for their severe and dignified treatment; while the Newcomb exhibit was noticeable on account of its departure from their earlier styles, new forms being used which were excellent both in line and color.

Mrs. A. A. Robineau's porcelains were unique—well conceived in form and remarkable in color treatment. Her work shows the resourcefulness of the artist in the refined treatment of ceramics. Especially to be commended for its completeness and delicacy, was the carving in pale ivory, combined with its own deeper tones.

Mr. Chas. Binns contributed some fifteen pieces, whose rare color effects are the satisfying results of years of intelligent experimentation. Volkmar, also, showed some vases in his usual good vein, and some pictorial effects in tiles, suitable for interior decoration.

Special mention should be made of the work done by Misses Penman and Hardenburgh, Jane Hoagland, Hibler and Mason.



SILVER.

Three spoons, H. S. Whitbeck. Orange spoon, Student from Pratt Institute. Cream jar and silver cover with design in high relief, Robert Dulk. Two bowls, Flora Skinner. Porringer, Ida Conklin.



JEWELRY.

Comb, J. B. Thresher. Pendant, Ava M. Froehlich. Ring, turquoise matrix, H. C. Jeffery. Small ring, Ruth Harlow. Bracelet, Grace Hazen. Butterfly brooch, Mabel Luther. Enamel brooch, Mabel Luther.

KERAMIC STUDIO

OVERGLAZE WORK.

Miss Joanna M. Hibler displayed an excellent tea-jar of gray, with a well adapted border in two tones of gray-greens, and a bowl in the Indian treatment and color. Miss Mason had several good pieces, among them a plate with a narrow border of well arranged, abstract forms in dull blue coloring, and a bowl in warm gray-green, with a border decoration in two tones of gray orange. The best work of Miss Martha Beach was a plate which had for its finely proportioned border an arrangement of the always decorative laceflower.



PORCELAIN JAR—MRS. A. ALSOP-ROBINEAU

Frog design. Browns shading from light to dark, black and green mat glazes. Touches of dark blue in background of design.

L. Carpenter sent from Montclair, N. J., a bouillon set in gray, with a hen and chickens as a design motive, carried out in white with touches of red. Mrs. Anna B. Leonard, also, had a representative exhibition which attracted much attention. Especially noticeable were a low bowl,

open pattern border, in green and blue, and a plate in gold with the rose tree pattern.

It is to be regretted that the display of overglaze work was so limited. Many well known workers did not contribute at all.

LEATHER WORK.

Many articles in modeled leather, such as purses, card-cases and belts, received favorable attention. Chief among them were Mrs. Busck's decorative panel of a gourd design on a background of gold. The Misses Ripley's designs executed in the 16th Century spirit were unique.

JEWELRY.

The jewelry workers were very largely represented and made a most creditable showing with their various treatments of precious and semi-precious stones, metals, enamels and horn. Among those contributing were Miss Grace Hazen, Miss Margaret Rogers, Mr. H. Jeffery, Miss Emily Peacock, Miss Louise Williams, Mrs. Ida Conklin, Misses Norton and Mills, Miss Zimmerman, and Mr. Thresher.

MISCELLANEOUS.

The Misses Steele and Walker sent a good collection of carved and gilded wood frames, while Mrs. Helen Albee and Mrs. Bratten of Brecksville, O., contributed largely to the decoration of the rooms with their excellent woven rugs.

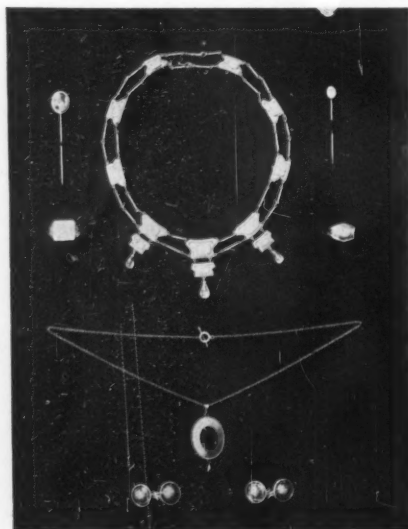
On the whole there was an absence of the weak and amateurish efforts so noticeable in former exhibitions, the work, almost without exception, taking on a more professional character. Possibly this is due to the discriminating judgment of the jury no less than to the steady improvement evidenced by workers in this field.



WORK OF PRATT INSTITUTE STUDENTS

We are sorry that we have been unable to publish before the following interesting illustrations of the work exhibited by the students at Pratt Institute, Brooklyn last June. The copper lantern, candle shades and stand for a kettle, should appeal to the lover of simple things, they all show fine feeling for proportion and design.

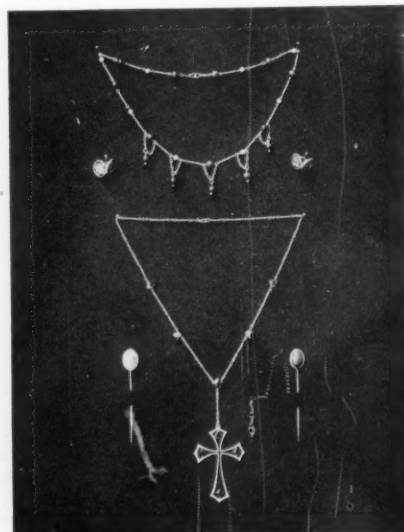
The work in wood has much the same quality, the clock with the latin inscription makes one wish that there were



Friedman. Miss Harlow.
Miss E. F. Peacock.
Johannot. Miss E. Walbridge.
Miss E. F. Peacock.
Mrs. Conklin.



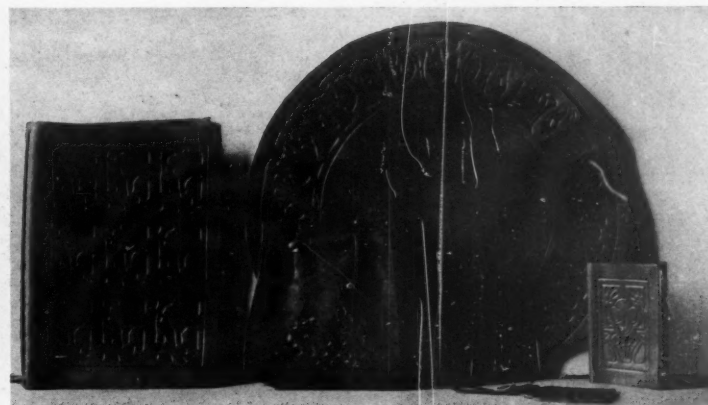
Miss Hazen.
Swietzer. Friedman.
Swietzer. Friedman.
Swietzer.



Miss Harlow.
Johannot. Swietzer.
Friedman. Mrs. Conklin.



Silver bowls, box and spoon—Made by students of Pratt Institute.

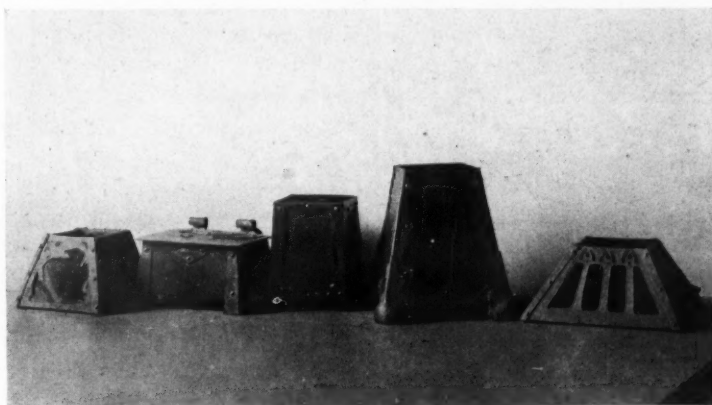


Leather—Made by students of Pratt Institute.

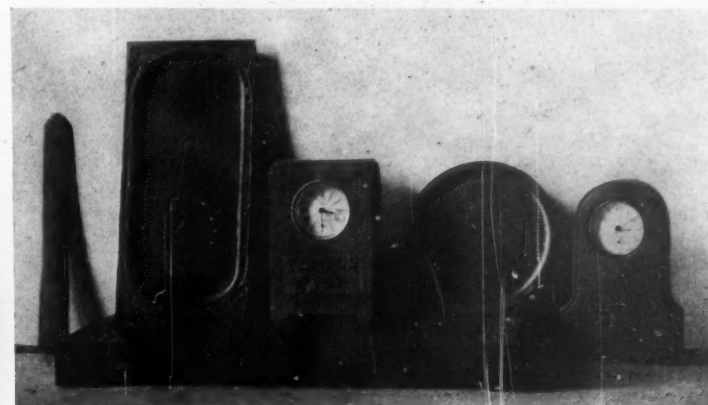
more like it. Three pieces of oak were carefully put together to get the required thickness, and the whole was stained a dark green.

The leather work was interesting in color and good in workmanship. In the portfolio and bag, the back

or anything attempted beyond the capacity of the student. It was refreshing to see amateur work, that could compete with that done by a professional. Not that we want to be commercial, but we do want goldsmith's work and silver-smith's work at exhibitions, instead of such an array of so



Copper—Made by students of Pratt Institute.

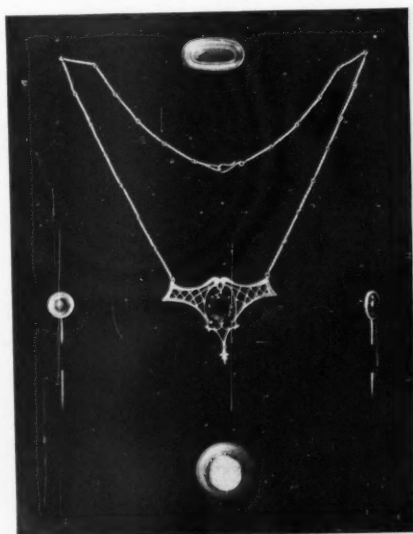


Wood—Made by students of Pratt Institute.

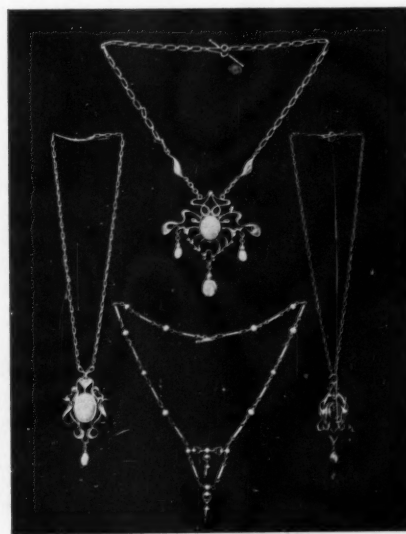
ground of design was cut out and lined, the centrepiece and cover for a book were tooled.

Particular mention must be made of the very excellent exhibit in jewelry. The work showed professional skill and artistic merit. There was nothing pretentious

called jewelry, that has the made for sale mark, instead of the work of the hand and brain of the true craftsman. The foundation of all good art is good workmanship, and each piece of jewelry at this exhibition showed that the student had been trained with this end in view.



Miss E. F. Peacock.
Minnis.
Miss E. F. Peacock. Miss A. Walbridge
Miss E. F. Peacock.



Kobayashi.
Miss E. F. Peacock
Kobayashi. Kobayashi



Jeffery.
Miss A. Walbridge.
Miss A. Walbridge.
Friedman.
Kelley.



Kelley.
Miss Harlow.
Miss E. F. Peacock. Miss E. Walbridge.
Kobayashi.

ANSWERS TO CORRESPONDENTS

(CONTINUED FROM PAGE 233)

narrow border. Then coloring the design, or they could be drawn with colored crayons. We will try to secure articles on teaching children to draw and design.

X. Y.—When the background of a design is grounded, before putting on the powder color, go over the spaces which you do not wish grounded, with a piece of damp absorbent cotton on a stick, this will remove any of the turpentine or grounding oil which may have run over the lines.

To clean out a small design, such as a line or small scroll, use a wet sharp pointed hardwood stick. Orange wood is very good. For outlining in color with a pen, make a thin syrup but plenty of color, if you thin the syrup after mixing with color you must add more color or it will be too weak. Use a

fine India ink pen if you are not accustomed to a quill pen. If the syrup and color is the right consistency you should have no trouble, you will, of course, have to experiment to find just the right proportions of syrup and color. A raised paste line can be put on over a dry or fired tint but not over grounded color fired or unfired, it must not touch the grounded color. You must trust to the gold to make the line touch the color. You can put on your paste line next, the grounded color in the first fire if you are very careful not to let it touch.

Good gold should stand quite a hard fire, if it looks thin after two good coats, either the make of gold is poor or it has been badly put on, perhaps two good coats the first fire and two thin coats the second fire would be better.



Copper—Made by students of Pratt Institute.

STUDIO NOTES

After a three year's absence in other states where she has been teaching and at the same time studying new methods, Miss Mellona Butterfield has returned to her studio in Omaha where she will be pleased to receive her friends.

The managers of the Chautauqua Summer School are very fortunate in securing the services of Mrs. M. E. Perley of San Francisco for this next season. She is now studying with Mr. Aulich of Chicago and will spend June in the New York studios. Mrs. Perley is not discouraged by her bitter experience at San Francisco; but is full of hope for the future and will doubtless meet with full measure of success.

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A *Limited Number* will be printed, and those wishing to procure copies should apply for them not later than February 15th, and enclose twenty-five cents.

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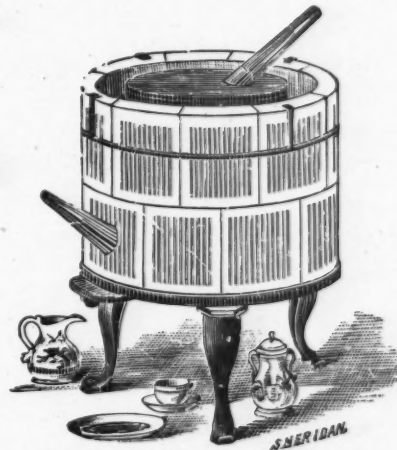
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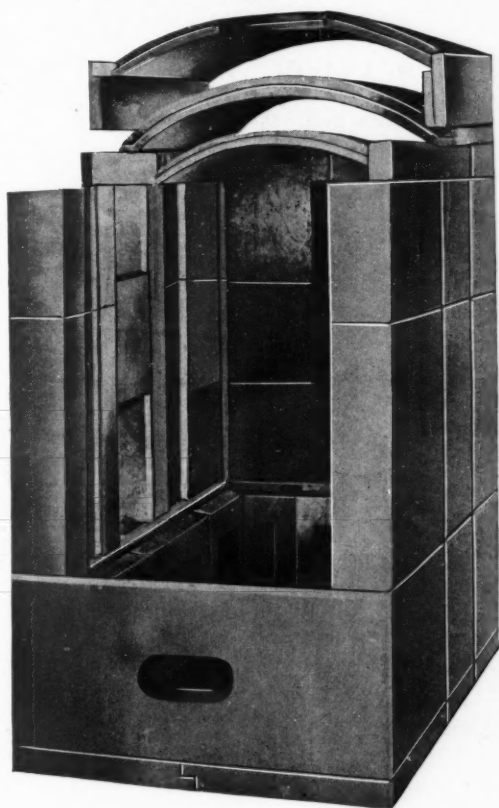
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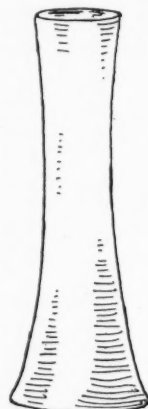
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